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		ADDED SCENES
		2nd Pink Revs. 3/13/97 (F.R.)
		ADDED SCENES



"THE LAST OF EDEN"

Written by  
Josef Anderson

Directed by  
Allan Eastman

REVISED PAGES:

1st Pink Revs. Full Script  
 1st Blue Revs. Full Script  
 1st Yellow Revs. Full Script  
 1st Green Revs. 1,1A,50,51  
 ADDED SCENES  
 2nd White Revs. 1,51  
 ADDED SCENES  
 2nd Pink Revs. 1,51  
 ADDED SCENES

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#K1820

SLIDERS

“The Last Of Eden”

CAST

QUINN MALLORY  
WADE WELLES  
MAXIMILLIAN ARTURO  
REMBRANDT BROWN

BROCK  
KEEGAN  
CLAY

#K1820

SLIDERS

“The Last Of Eden”

SETS

INTERIORS:

GLASS TOWER APARTMENT  
HALL

UNDERGROUND  
INFORMATION OFFICE

SHELTER AREA

EXTERIORS:

WOODS  
MEADOW  
GLASS TOWER APARTMENT

(X)

UNDERGROUND  
CITY  
STREET  
INFORMATION OFFICE  
PIPE  
PIPE STRUCTURE  
AIR VENT  
CATWALK

(X)

#K1820

CHRONOLOGY PAGE

SCENES 1 - 3 NIGHT #1

SCENES 4 - 37 DAY #2

SCENES 38 - 47 NIGHT #2

SCENES 48 - 50 DAY #3

(X)

SCENES 50A - 54 NIGHT #3

(X)

SLIDERS

"The Last Of Eden"

TEASER

FADE IN

A1 EXT. UNDERGROUND CITY - DAY (FROM SCENE 30) (ALREADY SHOT) A1  
AN ADULT MALE CREATURE bares his teeth.

SMASH CUT

A2 EXT. PARK - NIGHT - WADE A2  
bolts straight up from her sleeping bag. The TWO LUMPS  
representing Maggie and Quinn in the bags next to her don't  
react, but REMBRANDT is alarmed by Wade's sudden movement...

REMBRANDT

What is it?

WADE

I've been having this recurring  
nightmare, about that underground  
world.

(off Remmy's look)

The one with the creatures.

(and then)

You know, you never told me what  
happened between you and the  
Professor on that world.

REMBRANDT

You never told me what happened to  
you and Quinn underground - you  
said you didn't want to re-live it.  
Maybe if you talk about it, it'll  
stop these dreams.

DISSOLVE TO

1 EXT. SKY - NIGHT (N1) 1  
Clear and bright, filled with familiar constellations.

2 EXT. WOODS - NIGHT 2  
Through the trees, glimpses of soft lamp lights, like giant  
fireflies, mysteriously passing through the fading darkness.

CONTINUED

2 CONTINUED

2

Urgent VOICES barely heard above the wind. It's clearly a hunt in progress.

CAMERA MOVES

Our subjective POV drops behind some bushes.

CLOSE - A PAIR OF NON-HUMAN EYES

watching the lights as they come closer. The beast lets out a low GROWL.

ANGLE - THE CREATURE

seen only for a brief moment, turns and runs, dropping some fruit it had gathered.

3 EXT. WOODS - NIGHT

3

The lights move closer. We can see three young MEN, none appearing over 18, carrying crude spears, dressed in ragged, simple clothes. The lights are short sticks, the thickness of sugar cane, that glow like a fluorescent tube.

Two of the men carry something the size of a small deer on a pole between their shoulders, tied up in a dirty piece of bloody canvas.

KEEGAN, handsome and strongly built, turns to his companions, BROCK and CLAY.

KEEGAN

He's gone to ground. We'll never get him now. Let's head back.

They turn and walk through the forest.

DISSOLVE TO

4 EXT. MEADOW AND WOODS - DAY - ESTABLISHING (D2)

4

The vortex wind blows a swirl of leaves. A LIGHT EFX announces the arrival of the SLIDERS.

Ouch, dammit!  
REMBRANDT (O.C.)

ANOTHER ANGLE

To SEE Remy has been dropped in a tangle of wild roses. The other Sliders try not to laugh as Remy struggles to extricate himself from the thorns.

REMBRANDT  
Are you just going to stand there  
and laugh or are you going to help  
me?

QUINN/WADE  
Laugh.

ARTURO  
Hang on, Mr. Brown.

Arturo steps over and pulls on a couple of vines.

ARTURO  
But you do resemble a float in the  
Rose Parade.

Arturo snags a thorn on his hand and arm.

ARTURO  
Ouch. Those are sharp.

WADE  
Guys, check this out.

Wade points. The Sliders raise their eyes to see...

SLIDERS POV - SKY AND TWO PLANETS

lined up behind our moon, visible in the daytime sky.

BACK TO SCENE

Arturo continues to help Remy out of the vines.

QUINN  
Those planets are in syzygy with  
this earth and moon.

WADE  
Is that good or bad news?

CONTINUED

4 CONTINUED

4

ARTURO  
Difficult to predict. Perhaps a  
few higher tides.

Quinn checks the timer.

REMBRANDT  
Then we better look for higher  
ground.

QUINN  
We've got three days.

Quinn puts the timer away and helps Arturo pull the last  
vine away, freeing Remy.

REMBRANDT  
Thank you.

QUINN  
You all right?

REMBRANDT  
I think the rose bush won.

Arturo has a few scratches on his arms. He rubs them. We  
HEAR VOICES nearby.

REMBRANDT  
What's that?

QUINN  
Sounds human.

Quinn takes off in the direction of the voices. The other  
Sliders follow.

5 EXT. MEADOW - DAY

5

Keegan sits with a group of 5 MEN, including Brock, Clay  
and eight WOMEN, none appearing over 18, and half a dozen  
CHILDREN, dressed in simple ragged clothes.

(X)

The women are roasting a quarter of some small animal over  
an open fire.

One woman cuts off a piece, hands it to Keegan. The  
children beg for a bite. HALEY, 17, sits with her baby on  
the grass.

ANGLE - SLIDERS

watching from behind some trees.

CONTINUED

5 CONTINUED

5

QUINN  
No guns. Maybe they haven't  
discovered gun powder.

WADE  
But they have discovered barbecue.

ARTURO  
Do you think they could seat a  
party of four?

Arturo absently scratches his arm.

QUINN  
Only one way to find out.

Quinn leads the Sliders out of the trees.

6 EXT. MEADOW - DAY

6

Keegan sees the Sliders emerge from the woods. Everyone gradually stops their activity, stares at them, afraid of these new people. Keegan, Brock and other men pick up their spears, move to protect the women and children.

ANGLE - SLIDERS

Quinn holds up his hands to show they are empty. He smiles.

QUINN  
(to himself)  
Shoulda made a reservation.

There is a LOW RUMBLE, the ground starts to shake violently.

WADE  
What the...?

QUINN  
Earthquake.

ANGLE - MEADOW - DAY

The earth shakes with a mighty ROARING SOUND, the ground in the meadow splits open (CGI) and a deep fissure rips toward Haley and her baby.

ANGLE - BROCK AND KEEGAN

(X)

Brock starts for Haley and the child, but Keegan stops him.

(X)

BACK TO SCENE

(X)

CONTINUED

6 CONTINUED

6

They fall into the crevice. The fissure continues toward Wade.

(X)

ANOTHER ANGLE

Wade tumbles off the edge into the abyss. Arturo and Remmy are knocked down by the quake.

ANGLE - QUINN

closer to Wade, dives to the edge, manages to grab Wade's hand.

QUINN

Wade! I've got you.

But the earth shakes again. Quinn can't hold on. Wade's hand slips from his. She drops.

BACK TO SCENE

Quinn looks down into the fissure.

QUINN

Wade!

The earth begins to close up again (CGI). The ground stops shaking. Keegan looks at Quinn, at the other Sliders as they get to their feet. He turns to his people.

KEEGAN

Get out of here. Go.

(X)

The people start running from the meadow. Brock lingers for a moment, making eye contact with Quinn and Arturo.

ARTURO

Wait.

QUINN

Hey, come back! Help us!

But Keegan and his people disappear into the forest. We HOLD on Quinn as he looks back at Remmy and Arturo, all shocked that Wade is gone.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

7 EXT. MEADOW - MOMENTS LATER

7

Arturo, Remmy and Quinn are on their hands and knees, digging in the dirt, trying to reach Wade.

QUINN

(shouts)  
Wade!

ARTURO

Tell me what you saw.

QUINN

She was caught on something. It looked like there was an air pocket.

ARTURO

Then she might have survived.

Remmy throws another handful of dirt out of the hole.

REMBRANDT

This won't cut it. We need tools.

QUINN

I'll find some. Keep digging.

Quinn climbs out of the hole.

ARTURO

I doubt they'll have much to offer in the way of machinery.

QUINN

We could use some extra hands.

Quinn takes off running in the direction the people fled.

Arturo and Remmy continue to dig with a fury.

MOVING - IN THE WOODS

Quinn runs like a halfback, dodging between the trees, looking for the people.

QUINN'S POV - MOVING

We see some of the people about fifty yards ahead.

ANGLE - THE PEOPLE

CONTINUED

7 CONTINUED

7

following Keegan.

ANGLE - QUINN - MOVING

QUINN  
Hey, wait up. Hey!

ANGLE - THE PEOPLE

As Keegan, Brock and his men turn to face Quinn, the others keep going. The trio hold their spears at ready.

Quinn comes running through the trees and stops before them.

QUINN  
I need your help. I need tools,  
shovels, whatever you have to dig  
with.

KEEGAN  
Who are you?

BROCK  
Where did you come from? Out  
there?

Quinn takes a step toward Keegan. The men raise their spears and hold him back.

QUINN  
My friend is buried alive. Help me  
dig her out.

KEEGAN  
Nobody digs the earth.

QUINN  
She'll die down there.

KEEGAN  
Then that is her fate.

BROCK  
Isn't this the law where you live?

QUINN  
No.

KEEGAN  
It is the law here!

BROCK  
Keegan, maybe we should help him.

CONTINUED

7 CONTINUED 2

7

KEEGAN

(angry)  
No! The Janeers said don't open  
the earth. Don't go beyond the  
valley!  
(to Quinn)  
You've been warned!

QUINN

What the hell kind of place is  
this?

KEEGAN

Go back where you came from. We  
have nothing for you.

Keegan exits with his men. Brock lingers for a moment,  
giving Quinn a sympathetic look, then goes and joins the  
others. Disappointed, Quinn turns and runs back towards the  
meadow.

8 EXT. UNDERGROUND - DAY

8

Wade hangs onto a pipe. We can hear a rush of wind, strange  
sounds of metal groaning. She looks up. There are pipes  
above her, leading to the surface.

WADE

Quinn!

Her voice echoes.

WADE

(helpless)  
Anybody.

Resigned to try something else, Wade looks about. She grabs  
one of the pipes, puts her weight on it. It holds. She  
begins to slide down into the darkness below.

METAL PLATFORM

Wade slides down one of the pipes, drops down onto a rusty  
metal platform crisscrossed with steel beams. Like the  
catwalk on an oil rig, it circles a large structure. Water  
drips on one place, making a small puddle. Wade walks  
around one side of the platform, looks over the edge into  
the distance.

ANOTHER ANGLE (CGI)

CONTINUED

8 CONTINUED

8

In the distance, in the darkness, other shafts of light come from cracks in the ceiling of what appears to be a gigantic cave. The thick cloud of smoke in the air makes it difficult to see very far.

WADE

Hello.

Her voice echoes and fades. Then we HEAR it faintly at first. The CRY of a BABY.

WADE

(shouts)

Where are you?

The baby's cry begins to move away from us.

WADE

Hey? Are you all right?

Her voice echoes. Wade listens. Faint cries. Wade moves to one side of the platform, calls out again.

WADE

Hey! Answer me.

Wade steps on something. She looks down. Wade lets out a little yelp of surprise.

ANOTHER ANGLE - THE WOMAN'S BODY

lies at her feet. Wade kneels down, checks for a pulse. She's dead. We HEAR the BABY's helpless CRIES fading in the distance. We HOLD on WADE.

(X)

9 EXT. MEADOW - DAY

9

Arturo and Remmy continue to dig.

They've found some sticks and use them to hack at the earth. They keep exchanging looks until...

REMBRANDT

You think there's a chance she's...

ARTURO

I think we don't stop digging until we find her.

Arturo scratches his arm, then starts throwing dirt again. He spots Quinn approaching from the woods.

CONTINUED

9 CONTINUED

9

Any luck? ARTURO

They won't help. QUINN

What? REMBRANDT

They warned me not to dig here. QUINN

If she's not too deep, we can reach her. ARTURO

We will. QUINN

We're gonna need some rope, something we can use for a shovel. REMBRANDT

If they won't give it to us, we'll take it. Let's go. QUINN

Quinn, Arturo and Remmy take off. They disappear into the woods.

10 EXT. WOODS - DAY

10

Quinn, Arturo and Remmy hurry along in the woods, following a path.

I had an uncle worked the coal mines in Tennessee. He used to tell this story about being in a cave-in that... REMBRANDT

Remmy, if you're trying to make me feel better... QUINN

I was trying to make myself feel better. REMBRANDT

What kind of screwed up world is this where people won't help you? QUINN

CONTINUED

10 CONTINUED

10

ARTURO  
Difficult to explain.

And they emerge from the woods on another path.

QUINN  
No kidding. So, explain this.

THEIR POV - BLACK CIRCULAR TOWER

glass-faced structure (CGI) rising in the center of an enormous, green belt. It could be a valley in Ireland, green and lush. Clouds rim the valley. In the distance, down the length of the valley, other glass towers, but they are all partially collapsed.

BACK TO SCENE

REMBRANDT  
It's not your typical suburb. But as long as it's got a hardware store and some rope...

(X)

They start for the tower.

11 EXT. UNDERGROUND - DAY

11

Wade sits on one corner of the platform, legs drawn up in a ball. She looks over at the body of the woman. She's not sure what to do. There's another tremor. The platform shakes and part of it gives way. Wade grabs a bar and holds on for dear life.

The woman's body rolls off the platform and falls down below. The platform shakes again. She can't risk staying here any longer.

WADE  
Damn.

She starts climbing down.

WADE  
No problem. It's just a big jungle gym.

Another shake. Wade holds on for dear life until it stops. She starts climbing down again.

12 EXT. GLASS TOWER APARTMENT - DAY

12

Remmy, Arturo and Quinn observe the tower from the cover of some trees. There are children playing on the manicured lawn. Keegan and Brock are arguing. Brock throws up his hands, walks off into the woods.

REMBRANDT  
What's the plan?

Quinn points. Remmy looks.

QUINN  
Let's go talk to him.

SMASH CUT TO

13 EXT. WOODS - DAY

13

Quinn slams Brock down onto the dirt, sits on his chest. He has his hand over Brock's mouth. Arturo keeps a lookout. Quinn leans down over Brock, threatening.

QUINN  
You help us or I'm gonna hurt you.  
Understand?

Brock shakes his head.

REMBRANDT  
I need rope. Lots of it.

Brock shakes his head.

QUINN  
I take my hand off, you won't yell  
for help?

(X)  
(X)

Brock shakes his head. Quinn takes his hand away from Brock's mouth.

BROCK  
You don't have to hurt me. I'll  
help you.

QUINN  
Why will you when the others  
won't?

(X)

BROCK  
(urgently)  
That's my sister and her child down  
there. I'll do anything to save  
them.

CONTINUED

13 CONTINUED 13  
Brock is near tears. Quinn puts a comforting hand on his shoulder. (X)  
(X)  
QUINN  
Let's go. (X)

14 EXT. WOODS 14  
Clay watches as Remmy, Arturo and Quinn follow Brock. He turns and runs away.  
DISSOLVE TO

15 EXT. WOODS AND MEADOW - DAY 15  
Brock, Remmy, Arturo and Quinn walk quickly along. They carry small backpacks, some coils of rope.  
BROCK  
Will you return the way you came? (X)  
QUINN  
Uh, yeah. I guess we will.  
BROCK  
So, there is land to the east?  
QUINN  
I don't know.  
BROCK  
Then how did you get here?  
QUINN  
The truth is....  
BROCK  
Brock.  
ARTURO  
The truth is, Brock, my friends and I... we come from another world.  
Brock lets this sink in for a moment.  
BROCK  
Did the Janeers make your world, too?  
To say anything else would open the discussion wider than Quinn wants to go.

CONTINUED

15 CONTINUED

15

QUINN  
Someone did.

BROCK  
Was your world perfect, too?

QUINN  
The longer I'm gone, the more it  
seems that way.

BROCK  
Why did you ever want to leave?

QUINN  
(beat)  
I wanted to see what was out there.

BROCK  
Me, too. If we can find my sister  
and her child, I want to take them  
with me when I leave this place. (X)  
(a look) (X)  
We go this way. (X)

ARTURO  
But the meadow is in that  
direction.

BROCK  
It will take too long to dig.  
There is another way to get to her.

15A EXT. MEADOW - AIR VENT

15A

Brock leads them past a sign that says "FORBIDDEN ZONE."  
They walk up to the air vent. It's covered with a metal  
grate.

QUINN  
What's that?

BROCK  
I don't know. But it goes deep  
into the earth.

Arturo looks down, feels the air rising from it. He  
scratches his arm.

ARTURO  
Some kind of ventilation system.

REMBRANDT  
It's not locked. Let's move it.

CONTINUED

15A CONTINUED

15A

The three Sliders open the grate. A BREEZE RISES up out of the hole. Arturo leans over it.

ARTURO

Wade! Wade!

Arturo listens. No response. Quinn takes a rock and drops it into the hole, listens. He can't hear it hit bottom.

QUINN

Wade!

Arturo scratches his neck.

REMBRANDT

What's that on your neck and arms?

ARTURO

Hives. A reaction to that plant that scratched me. It's nothing.

QUINN

Tie this end off over there.

Arturo takes the end of the rope and secures it to a tree.

BROCK

You'll need these.

QUINN

What's this?

BROCK

Sunstalks. The Janeers made them. They grow here.

Brock takes one of the light sticks and snaps it against his hand. It glows. Brock stuffs a couple in Quinn's backpack as Remmy helps Quinn fix a harness with the rope.

QUINN

I'll go first, you guys follow.

REMBRANDT

The ground starts shaking, we're pulling you up.

ARTURO

All ready here.

Arturo tugs on the rope to test the knot. Quinn climbs over the edge of the opening, takes a light stick, snaps it, drops it down into the hole.

CONTINUED

15A CONTINUED 2

15A

QUINN'S POV - LIGHT STICK

falling down into the darkness, disappearing below.

BACK TO SCENE

QUINN

Long way.

(X)

Remmy, Arturo and Brock grab the rope. He has one last look at Arturo and Remmy.

QUINN

Let me down slowly.

They start letting the rope out and Quinn disappears below the surface.

ANGLE - THE WOODS

Keegan, Clay and a party of his men stand at the edge of the woods, watching them lower the rope. A sign reads "FORBIDDEN ZONE." Keegan pulls out a knife.

16 OMITTED

16

17 EXT. UNDERGROUND - DAY

17

Quinn is lowered down the rope, through the large duct pipe. He passes an opening in the pipe. He looks out.

QUINN

Stop! That's enough.

Quinn stops. His eyes adjust to the light.

QUINN'S POV

He sees (CGI) huge columns supporting the under structure. And then he sees the outline of buildings a hundred and fifty feet below. An abandoned city in ruins, right under them.

BACK TO SCENE

QUINN

Wade! Wade!

His voice echoes. No response. Quinn looks up.

QUINN

You won't believe what's down here. We're gonna need more rope. Pull me up.

18 EXT. AIR VENT - DAY

18

Arturo and Remmy are being held at spear point. Keegan kneels by the rope, takes his knife and begins sawing on it.

ARTURO

Stop it. You can't...

One of the men presses the spear point to Arturo's lips to shut him up.

KEEGAN

We don't open the earth. We don't go below.

Brock moves to Keegan.

BROCK

Where is your respect for these old ones? They want to help save my sister and her child!

KEEGAN

Where is your respect for me? Or the law? If you disobey and travel to the forbidden zones, you die.

Keegan shoves Brock back, returns to sawing on the rope with his knife. One of the women holds Brock to keep him from doing anything else. The men shove Remmy and Arturo with the spears, begin leading them away.

REMBRANDT

Quinn!

One of the men strikes Remmy across the back with the shaft of the spear.

19 EXT. UNDERGROUND PIPE - DAY

19

Quinn hangs by the rope.

QUINN

Hey, guys, pull me up.

Quinn can feel the vibration in the rope.

QUINN

What's going...

The rope gives way and Quinn plunges into the darkness as we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

19A EXT. CITY BELOW - DAY 19A

We discover Wade moving through the plant. She stops when she hears something. The baby? Then she spots something on the ground.

WADE'S POV - WET FOOTPRINTS

on the ground, two toes, not human.

BACK TO SCENE

Wade knows she's not alone. She moves out, cautious, scared.

20 EXT. CITY BELOW - DAY 20

Sunlight streams down through the great cracks in the world above. The air is filled with dust falling from each shake and tremor. We HEAR a MOAN.

CAMERA MOVES TO DISCOVER QUINN has survived the fall, landing unharmed on a lower grate in the pipe.

Quinn wakes up, looks about, sees an opening and crawls out of the pipe.

20A EXT. PIPE STRUCTURE - DAY 20A

Quinn exits the pipe structure, carrying his rope. He's in pain from the fall, moving stiffly. Quinn looks out over the ruins of the underground (CGI) city.

QUINN

Wade!

No answer. Just the sound of wind and a strange grinding of the girders and columns that support the upper structure.

Quinn examines the end of his rope. He can see it was cut.

QUINN

...Next time I'll take the stairs.

Quinn starts to gather up the rope in a coil.

DISSOLVE TO

21 INT. GLASS TOWER APARTMENT - DAY

21

The room, though once stylish, is shabby and worn.

Remmy tries to open the door. He can't budge it. Finally, he turns to see Arturo scratching his chest and arms.

ARTURO

It itches like mad.

Arturo pulls up his pant leg. More welts.

ARTURO

It's everywhere. What about you?

Remmy opens his shirt to look.

REMBRANDT

Nothing. Not yet.

Remmy looks out the window.

REMBRANDT

What do you make of this place?

Arturo steps over to the window, looks out.

ARTURO

There must have been quite a civilization here at one time.

REMBRANDT

What'd they call them? Janeers?

ARTURO

Yes. Janeers.

(thinks)

My guess is they are referring to the engineers who created this place. Over time, they've come to call them Janeers.

REMBRANDT

I wonder what happened to them.

ARTURO

Maybe they all died. I wonder if they left anything behind for my rash?

(X)

(X)

Arturo touches one of the welts on his arm where the rose scratched him. It feels odd.

ARTURO

Mr. Brown, touch this, tell me what you feel.

CONTINUED

21 CONTINUED

21

Remmy touches Arturo's arm.

REMBRANDT  
My God. It can't be.

ARTURO  
(horrified)  
It's a thorn.

Arturo presses his finger down into the flesh. He winces, then shows his finger to Remmy. There's a drop of blood on his finger. On their looks.

22 EXT. UNDERGROUND STREET - DAY

22

Quinn walks past a poster, a man pointing to the sky. "Relocate." He steps over to the base of one of the large shock absorbers. He sees a plaque on it, steps up, brushes away the dust from the marker.

QUINN  
(reads)  
Seismic shock column, number 6860,  
North quadrant, operational July 7,  
1972.

Quinn moves a few steps away. He looks down, sees more bones scattered in the rubble and dirt. He picks up a skull and examines it.

QUINN  
Long way to fall. You got multiple  
skull fractures.

Quinn looks up at the ceiling above him.

QUINN'S POV - THE CEILING

where there's a break in the earth and sunlight comes through.

BACK TO SCENE

QUINN  
Not your day, was it, pal?

Quinn lays the skull back down. Quinn picks up a thigh bone, hefts it in his hand. For a weapon, it will do. Quinn SEES a poster on a wall: "The Future Is Relocation." He spots some smaller footprints, studies them for a moment. He smiles. He traces one of the prints with his finger.

CONTINUED

22 CONTINUED

22

QUINN  
All right, Wade. You're alive.  
Not walking like you're hurt.  
(shouts)  
Wade!

His voice echoes. No answer. Quinn examines the tracks.

QUINN  
I'm going this way, Quinn, read my  
tracks. I'm not wandering, I'm  
moving with purpose. Come find me.

And then he sees the other wet prints, the larger ones.

QUINN  
And find me before something else  
does.

Quinn moves out with a little more urgency, following Wade's  
footprints. Deeper into the bowels of the machine.

SUBJECTIVE POV - QUINN

as he moves away, something is watching from the shadows.

CUT TO

23 INT. GLASS TOWER APARTMENT - DAY

23

Remmy is banging on the door.

REMBRANDT  
Hey, somebody. Help. What the  
hell is the matter with you? We  
need some help. Hey!

ARTURO  
Save your breath, Mr. Brown. It's  
no use.

He stops banging for a moment, scratches his chest. He  
pulls open his shirt. There's a welt beginning to rise.

REMBRANDT  
Oh, man.

ARTURO  
What is it?

REMBRANDT  
I got it. It's started on me, too.

CONTINUED

23 CONTINUED

23

Terrified, Remmy starts banging on the door again, harder than ever.

REMBRANDT

Hey, somebody! Help!

24 INT. GLASS TOWER APARTMENT HALL

24

Brock sneaks down a hall with a jug of water, a bowl and some rags. Keegan steps from around a corner and blocks his way. We continue to hear Remmy O.C.

KEEGAN

Where do you think you're going?

BROCK

How can you listen to them and not do anything?

KEEGAN

You already have everyone angry with you for what you did.

BROCK

Maybe they can tell us what to do.

KEEGAN

The old ones deserted us.

BROCK

No they didn't. They went to the edge of the world to stop the shaking. But they never came back. And now we don't need them.

(X)  
(X)  
(X)  
(X)

BROCK

We don't? Then tell me, why does the ground shake more each year? Why is there not as much to eat as before?

KEEGAN

Things will get better. We have to wait.

BROCK

Everyone else in the valley has gone.

KEEGAN

If we leave here, we will die.

CONTINUED

24 CONTINUED

24

BROCK

Why do you believe everyone who  
left is dead?

KEEGAN

Because ten years have past and  
not one person who left came back.  
If they found something good, don't  
you think they would have come for  
us?

(X)

(X)

(X)

Brock holds his look.

KEEGAN

We are safe here.

BROCK

I don't feel safe. Not anymore.  
Not after what happened to my  
sister and her child.

(X)

(X)

REMBRANDT (O.C.)

Help, please somebody help us.

Brock tries to go around Keegan again, but Keegan grabs the  
pitcher from him, breaks it on the floor.

KEEGAN

I'm telling you to leave them  
alone.

Brock would like to challenge him, but thinks better of it.  
Keegan exits. We HOLD on Brock.

25 INT. GLASS TOWER APARTMENT - DAY

25

Remmy turns from the door to see Arturo clawing at his arm.  
It's bleeding.

REMBRANDT

Hey, stop it.

Remmy puts his arm on Arturo. Arturo pushes him off, starts  
scratching again.

REMBRANDT

You're ripping the skin off.

Remmy pulls on Arturo's arm. Arturo sucker punches Remmy,  
knocking him down.

CONTINUED

25 CONTINUED

25

ARTURO  
Oh, my God, I'm sorry. It's this  
itching. It's under my skin. I  
can't get to it.

Arturo struggles to not scratch the welts. Remmy gets to  
his feet.

REMBRANDT  
I'm gonna tie your hands.

ARTURO  
No.

REMBRANDT  
You can't fight it.

ARTURO  
Yes I can!

REMBRANDT  
You don't have the will power.

Remmy takes off his belt. Arturo puts his hands behind  
himself.

ARTURO  
Make it tight.

Remmy belts his hands together. It holds. He begins to  
pace.

ARTURO  
I don't know how much longer I can  
stand this...

REMBRANDT  
Max...

Arturo turns and bangs against a wall with his body.

ARTURO  
Damn.  
(in agony)  
Mr. Brown, there's something... you  
can do...

REMBRANDT  
What?

ARTURO  
You've got to do it. It's only  
getting worse.

CONTINUED

25 CONTINUED 2

25

Arturo pulls at the belt, trying to free his hands.

ARTURO  
Knock me out.

REMBRANDT  
Hit you?

In his face.

ARTURO  
Hit me, dammit! Hard!

REMBRANDT  
With what?

ARTURO  
Your fist, you idiot!

And Remmy does, knocking Arturo out. He falls onto the couch. Remmy shakes out his hand. That hurt.

26 EXT. UNDERGROUND CITY - DAY

26

Wade makes her way along the street, listening. She looks down and sees the same large, wet footprints. Whatever "it" is has the baby, and walked through a puddle going this way.

She follows the footprints. We HEAR some odd noise, then the CRY of the BABY in the distance.

SUBJECTIVE POV - WADE

looking towards CAMERA into a dark area of machines.

WADE  
Hey, who's there?

We HEAR the noise. CAMERA MOVES.

ANGLE - WADE

WADE  
I said, who's there?

SUBJECTIVE POV - CREATURE

As it turns to run, we see a brief glimpse of a second creature, a Humanoid shape, white skin.

ANGLE - WADE

CONTINUED

26 CONTINUED

26

as she moves towards the retreating figures.

WADE  
Do you have the baby? Where's the  
baby?

She moves into the darkness, looks down. She barely stifles  
a scream.

WADE'S POV - A DECOMPOSED BODY

nearly hidden in the shadows, we see just enough to get the  
idea. Lunch was being served.

BACK TO SCENE

Wade makes a quick retreat, back into the street, fighting a  
gag reflex. She struggles for a beat until she regains her  
composure.

She looks about, picks up a piece of jagged concrete,  
hefting it as a weapon. She continues down the street,  
following the footsteps, more scared, but determined as  
ever.

Wade passes a sign that reads "Relocation Day."

DISSOLVE TO

27 OMITTED

27(X)

28 INT. GLASS TOWER APARTMENT - DAY

28

A grim-faced Remmy looks out the window at the valley. Red  
welts have started appearing on his arms and face. Remmy  
scratches himself on the chest, tries to stop.

Arturo rests unconscious on the couch. The door opens and  
Brock enters with a tray and a jug of water, some rags. He  
looks back out the door, to make sure no one saw him.

BROCK  
If they find me here, we're all in  
trouble.

REMBRANDT  
No more than we are now. Can you  
do something for us?

Brock sets the tray down, looks at Arturo.

CONTINUED

28 CONTINUED

28

BROCK

This will heal him.

Brock pours some water on the rags.

BROCK

The Janeers gave us the water. We drink it and we don't get sick. If we are injured, it makes us better. We need to untie his hands.

REMBRANDT

Are you sure?

Brock hands the towel to Remmy.

BROCK

Put this on where it hurts.

Remmy holds the cloth to one of his welts. He gets immediate relief.

REMBRANDT

I'll be damned. What is this stuff? How does it work?

BROCK

(smiles)  
Very well.

Brock moves to Arturo and begins untying his hands.

29 EXT. UNDERGROUND CITY - DAY

29

A sign reads "Information Center." Through the broken front window, we can see a creature inside.

ANGLE - WADE

seeing the creature, hearing the strange sounds. Wade moves closer.

30 INT. INFORMATION OFFICE - UNDERGROUND

30

Filled with some desks and debris, posters on the walls proclaiming relocation days. There are drawings on the wall of the pylon system.

There are remnants of the creatures making a nest here. Wade peeks around the edge of the broken front window.

WADE'S POV - CREATURE

CONTINUED

30 CONTINUED

30

The small white body is turned away from us. The creature is cradling something in its arms, making cooing sounds.

ANGLE - WADE

watching, fascinated, terrified.

ANGLE - THE CREATURE

senses someone is watching, turns to see who is there. The face is soft and female, her skin glowing white, her eyes adapted to the low light levels underground.

For a moment, they stare at each other. The creature bares her sharp, little rodent teeth at Wade, lets out a hiss. Wade starts to back up. She bumps right into...

ANGLE - ADULT MALE CREATURE

towering over her. He shows his teeth. Wade SCREAMS, scrambles away from him, into the office.

31 EXT. UNDERGROUND - DAY

31

Quinn hears Wade's SCREAM.

Wade!

QUINN

He listens again, another SCREAM. He decides on a direction, runs that way, calling her name.

Wade!

QUINN

(closer)  
Quinn.

WADE (O.C.)

(X)

32 INT. INFORMATION OFFICE - DAY

32

Wade is backed up in a corner, staring at the female. The male blocks her escape. Wade looks out to see Quinn approaching.

Quinn! In here.

WADE

The male turns and faces Quinn. It raises up to full height and bares a row of tiny, sharp teeth.

CONTINUED

32 CONTINUED

32

Quinn holds up the thigh bone, waiting for the creature to charge him.

(X)

QUINN

You all right?

The creature starts to circle towards Quinn, clearing from the doorway. Quinn counters.

WADE

Yes. Put that down. You're scaring him.

(X)

QUINN

I hope so.

Wade makes her way out the door and joins Quinn.

33 EXT. INFORMATION OFFICE

33

WADE

He's only protecting his family.

Wade points to the female creature.

QUINN'S POV - THE FEMALE CREATURE

has two babies in her arms, one human and one of her own kind.

ANOTHER ANGLE

WADE

She's been feeding the baby.

QUINN

The one that fell below?

Quinn looks at the male creature. He's keeping his cautious distance.

QUINN

What about the mother?

WADE

She's dead.

(beat; then)

What a weird world, huh?

Quinn looks at the drawings and posters on the walls. Some of the pictures show the planets lined up. A poster says "Horizontal is death, vertical is life."

CONTINUED

33 CONTINUED

33

QUINN

From what I've seen, I think all this has to do with the alignment of the planets. This happened once before.

WADE

Must of been a long time ago.

QUINN

I guess they saw it coming and built the second level on those big shock absorbers.

Wade looks at the creatures.

WADE

I guess not everybody made it topside.

QUINN

Looks like the ones that got left behind adapted pretty well.

WADE

And developed a taste for the upper class.

QUINN

They've become scavengers.

WADE

You think we're the first live ones they've seen this close?

QUINN

Except for the baby.

They look at the baby, sleeping in the creature's arms.

Then they see a few more MALES have gathered nearby, stepping out of the shadows, staring at them, sniffing the air, licking their lips.

QUINN

(edgy)  
I can't help noticing we might be outnumbered.

WADE

I can't help noticing we might be dinner.

CONTINUED

33 CONTINUED 2

33

QUINN  
What about the baby?

WADE  
When we make a run for it, we're  
taking her with us.

Quinn looks at the males. There's a tremble of the earth  
and some debris falls. The males scurry for cover.

34 INT. INFORMATION OFFICE

34

Quinn sees his chance, makes a dash up to the female, pulls  
the human baby from her arms. The creature screams. Quinn  
exits with the baby.

35 EXT. INFORMATION OFFICE

35

Quinn flies past Wade.

QUINN  
Go.

36 EXT. UNDERGROUND

36

Quinn and Wade get a head start on the creatures as they run  
and disappear from view. The mother keeps screaming an  
alarm.

It doesn't take long for the creatures to take off in  
pursuit. We watch them pick up rocks and concrete as they  
run to catch up.

37 EXT. UNDERGROUND

37

Wade and Quinn turn a corner, look for a place to run.  
Quinn hears something, looks.

Two creatures appear, rocks in hand. They hurl them at  
Quinn like a major league pitcher. Quinn and Wade duck.

The other creatures catch up behind them. They're closed  
off.

QUINN  
Get down!

Quinn lowers Wade and the baby to the ground to shelter them  
with his body as the first volley of stones hit him.

CONTINUED

37 CONTINUED

37

One catches him in the head and he goes down hard.

The stones stop flying.

Wade crawls over to Quinn.

WADE

Quinn?

He's hurt. She juggles the baby and tries to do what she can to help him.

Then she looks up to see that she's surrounded by the males. As they move closer, we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

38 EXT. GLASS TOWER APARTMENT - NIGHT - ESTABLISHING (N2) 38

REMBRANDT (O.C.)  
So, who takes care of everything?

BROCK (O.C.)  
Takes care?

39 INT. GLASS TOWER APARTMENT - NIGHT 39

Rembrandt bathes Arturo's face with the wet towel. The welts on his chest and arms have decreased in size.

REMBRANDT  
You know, keeping the place up.

BROCK  
It takes care of itself.

REMBRANDT  
How?

BROCK  
The old ones told us the Janeers made our world this way. They relocated us here so we could have a perfect life.

REMBRANDT  
Not too perfect. That plant could have killed us.

Brock looks at Arturo.

BROCK  
It never caused that reaction to any of us. Maybe because you're not from here.

REMBRANDT  
Where are the old ones now?

BROCK  
The last ones left a few years ago. They went to the edge of the valley to see why the world started shaking, but they never came back.

Rembrandt looks at Arturo.

CONTINUED

39 CONTINUED

39

REMBRANDT  
He's gonna be all right?

BROCK  
Yes. How're your marks?

REMBRANDT  
Gone.

BROCK  
I don't know why it affected your  
friend more than you.  
(beat; then)  
Has he been ill lately?

We HOLD on Remmy's look.

40 EXT. UNDERGROUND CITY - NIGHT

40

Quinn washes his face in some dripping water, shakes off  
the pain. (X)  
(X)

QUINN  
Wade! (X)

He stops and looks around. Quinn takes off his shirt, rips  
the sleeve off. He picks up some rocks. (X)  
(X)

QUINN  
Wade!

He listens. Only hears the strange sounds of the  
underworld. He walks off, following their tracks. (X)

40A EXT. UNDERGROUND CITY - NIGHT

40A

Wade is guarded by one male. All the others are asleep.  
The female has set the human baby on some bedding. Wade  
watches as the male fights sleep, then closes his eyes.  
Wade sees her chance. She starts moving towards the baby,  
keeping an eye on the male who drops his head, fast asleep.

41 OMITTED

41

42 INT. GLASS TOWER APARTMENT - NIGHT

42

Arturo is awake. Remmy holds up a plate of fruit to him.  
Most of the welts are gone now.

CONTINUED

42 CONTINUED

42

REMBRANDT

You should eat something. Brock said it makes you heal faster.

ARTURO

Where is he? I want to get going after Quinn and Wade.

REMBRANDT

He said he wouldn't be long.

Remmy offers the plate again.

REMBRANDT

This tastes really good. Like an apple.

Arturo reluctantly picks up a piece.

ARTURO

What I really want is a good steak.

Arturo examines the fruit. He nibbles on the fruit. He smiles.

ARTURO

Incredible. It tastes like what you're thinking of.

(a bite)

Astounding. Try it.

REMBRANDT

Cheeseburger.

(takes a bite)

It does. How do they do that?

ARTURO

Those "Janeers" were very talented.

Remmy and Arturo chew for a moment, imagining different foods.

Remmy finds himself staring at Arturo. Arturo finally takes notice.

ARTURO

What is it?

REMBRANDT

Brock was wondering why you got such a bad case so quickly and I didn't?

CONTINUED

ARTURO

Perhaps I'm more allergic to things than you are.

REMBRANDT

Brock said you had to have something wrong for it to hit that hard.

ARTURO

I'm in excellent health.

REMBRANDT

Are you?

Remmy stares at Arturo, putting together the pieces.

REMBRANDT

There've been times on other worlds that you were... not you. In San Francisco, when Quinn met himself as a boy. I felt something was wrong then. And when we were in the desert, helping that girl get home, and now.

Arturo takes a deep breath, trying to decide what to say.

REMBRANDT

You gonna level with me? If there's something wrong with you, you owe it to all of us to tell.

ARTURO

Why is that? What makes you think I have to share every little secret with you or the others?

REMBRANDT

Because while we're on this trip together, we have to depend on each other. I thought we were friends, and friends don't keep secrets.

ARTURO

(beat)

The good news is I'm not dying tomorrow.

REMBRANDT

So, you do have something.

CONTINUED

42 CONTINUED 3

42

ARTURO  
Yes, I do. I saw a doctor in San Francisco. It's serious and terminal. And there's nothing anyone can do about it.

REMBRANDT  
Who else knows? Quinn? Wade?

ARTURO  
I told Quinn.

REMBRANDT  
Because he can handle it and I can't?

ARTURO  
Not at all, I just thought...

REMBRANDT  
Well, I guess I know where I stand with you.

The door opens, Brock sticks his head in.

BROCK  
We must go quickly so they don't see us.

ARTURO  
Remmy, wait a minute.

REMBRANDT  
Forget it, man. Let's go.

Brock checks to see the coast is clear. Remmy and Arturo follow Brock out the door.

43 EXT. UNDERGROUND CITY - NIGHT

43

Quinn walks along the street, following the tracks, picking up some more stones, putting them in the backpack. The long strips of cloth from his sleeve have been turned into a reasonable sling.

(X)  
(X)

Quinn kneels to pick up a stone, listens, then hurries on his way.

(X)  
(X)

(X)

44 EXT. MEADOW - NIGHT

44

Remmy, Arturo and Brock stand before the air grate in the ground. They've tied off ropes.

BROCK

One of us should wait here.

ARTURO

I'll stay behind. I'm not feeling fully recovered yet.

A look to Remmy.

ARTURO

Good luck. See you back here soon.

REMBRANDT

This is a real good idea. Going underground when the earth's shaking.

Remmy grabs the rope, snaps a light stick, starts to lower himself down.

REMBRANDT

Like building a subway in L.A.

BROCK

What's a subway?

ARTURO

Something our Janeers made.

Remmy disappears from view. Brock goes over the side.

45 EXT. AIR VENT - NIGHT

45

CLOSE - REMBRANDT

moving down with him, as his eyes adjust to the view. He stops to look out the grate, where Quinn first saw the city.

REMBRANDT

Oh, man.

Sliding past us, mouth open in disbelief.

REMBRANDT

This is one big freaking basement.

46 EXT. UNDERGROUND CITY - CATWALK

46

Rembrandt climbs out onto the catwalk. Brock follows close behind.

REMBRANDT  
(shouts)  
Quinn!

His voice echoes.

CLOSE ON REMMY

REMBRANDT  
Wade!

Brock is totally blown away by what he sees.

REMBRANDT  
They built your world on top of the  
old one.

BROCK  
What is all this?

REMBRANDT  
Looks like the boilers and  
generator that kept things running.

Remmy starts climbing down, followed by Brock.

SMASH CUT TO

47 EXT. UNDERGROUND CITY - NIGHT - CLOSE - WADE

47

screaming at the top of her lungs.

WADE  
Quinn.

WIDER

to see Wade with the baby in her arms, turning a corner,  
running for her life. And not far behind, there's a pack of  
four creatures in hot pursuit.

ANOTHER CORNER

Wade flies past us and turns down a path. She runs right  
into Remmy and Brock.

WADE  
Ah. Remmy!

CONTINUED

47 CONTINUED

47

REMBRANDT

Wade. Where's Quinn?

BROCK

Where's my sister?

Wade looks back.

WADE

I'm sorry. She's dead.

BROCK

Oh, no.

(X)

WADE

There was nothing I could do. She  
died in the fall.

(X)

(X)

Brock fights back the tears. Wade looks over her shoulder.

(X)

WADE

We've got to hurry, they're some  
creatures after me.

(X)

(X)

REMBRANDT

Who?

Wade looks back.

WADE

Those guys.

Wade takes off running and Remmy and Brock are right behind  
her. She tears around a corner. CAMERA MOVES to reveal the  
creatures are not that far behind.

ANGLE - ALLEY

Remmy, Brock and Wade turn down the alley, see they've run  
into a dead end. Remmy and Brock turn around to face the  
creatures.

REMBRANDT

What the hell are those things?

WADE

They live down here. They want the  
baby.

BROCK

We hunt them above for food.

WADE

Looks like we're the hunted now.

CONTINUED

47 CONTINUED 2

47

The four creatures begin to pick up rocks from the street.

ANGLE - ONE OF THE CREATURES

kneels down to pick up a rock. He senses something behind him and turns his head to look back.

RACK FOCUS TO QUINN

standing with his sling in hand, rotating at speed. He releases the rock and it flies straight and true and strikes the creature in the head.

ANOTHER ANGLE

The creature collapses on the ground.

ANGLE - REMMY AND WADE

REMBRANDT

Hey, Q-Ball. Nice shot.

ANOTHER ANGLE

The three creatures take off, climbing up the structures to escape. Quinn runs to join the other Sliders.

(X)

(X)

ANOTHER ANGLE

Quinn, Wade and Remy embrace.

REMBRANDT

I was gonna say, you guys won't believe what I've been doing, but I think you got me beat.

QUINN

Where's Max?

REMBRANDT

He's waiting for us up top.

BROCK

May I have the baby?

Wade hands the kid over to Brock. Brock holds the child, looks at Wade and Quinn.

BROCK

Thank you for saving her.

Behind the Sliders, a creature climbs down silently by Brock, grabs the baby and shoves Brock down.

(X)

(X)

CONTINUED

47 CONTINUED 3

47

BROCK

No.

(X)

Quinn and the others turn to see the creature start to  
climb back up a wall. Quinn moves quickly, grabbing the  
creature's leg, pulling it back. The creature drops the  
baby as it falls. Quinn catches the child as the creature  
hits the ground. The creature takes off running.

(X)  
(X)  
(X)  
(X)  
(X)

Some debris comes flying down into the alley. They look up.

THEIR POV - STRUCTURES ABOVE

to see the three creatures starting to throw stuff down at  
them.

BACK TO SCENE

as the Sliders start running for their lives.

QUINN

Go! Go!

(X)

ANOTHER ANGLE

as they turn, take off running, we...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

48 EXT. UNDERGROUND CITY (CGI) - DAY (D3) - ESTABLISHING 48

We HEAR a baby CRYING.

WADE (V.O.)  
Shhh. Don't cry.

49 INT. SHELTER AREA 49

Wade tries to comfort the fussy baby. Quinn keeps an anxious watch out the window.

QUINN  
You gotta get her to be quiet.

Wade tries holding the baby in different positions, making faces at it. Nothing works.

WADE  
Maybe she's hungry. And I can't do anything about that.

QUINN  
Let me have her.

Wade gives him a look.

WADE  
What do you know about babies?

QUINN  
I was the best baby sitter in the neighborhood.

WADE  
You changed diapers?

QUINN  
My personal best was nine seconds.  
Give me the kid.

Wade hands the baby to Quinn. Quinn settles the child on his shoulder, pats gently.

WADE  
I did that. She doesn't have to...

The child lets out a satisfying BURP. Wade regards Quinn with an enlightened smile. Quinn shifts the child to cradle her in his arms, rocking her gently, studying her face.

CONTINUED

49 CONTINUED

49

WADE

So, how much did you get?

Quinn covers the child up.

QUINN

Seventy-five cents for the first kid, fifty cents a head after that. I gave them a discount if I dropped the kid.

WADE

Good thing they bounce.

(beat; then)

You really like kids?

QUINN

Yes. I want to have a big family. I missed having a brother or sister to play with. You need somebody to share things with when you're growing up.

WADE

I know. That's why I want to have at least three kids.

QUINN

I want to have five.

WADE

I hope you like stretch marks.

(beat)

Why five?

QUINN

I could have my own basketball team.

WADE

And how is the great procreator gonna pay for college.

QUINN

Maybe I'll just give them a timer when they graduate from high school and tell them to go slide for four years. They'd learn more.

Quinn looks up to see Remmy and Brock enter.

CONTINUED

49 CONTINUED 2

49

REMBRANDT  
No sign of the creatures. We can  
get out now.

Quinn checks the timer.

QUINN  
We got an hour. Let's go.

Quinn hands the baby to Brock. They head out, following  
Remmy.

50 OMITTED

50

50A EXT. AIR VENT - NIGHT

50A(X)

Arturo keeps a look out. He checks his watch, then looks up  
to see Keegan, Clay, some others coming towards him.

50B EXT. CATWALK - NIGHT

50B(X)

Brock, with the baby tied to his chest in a blanket sling,  
steps into the pipe opening and starts to climb up. Wade is  
right behind him.

REMBRANDT  
Quinn, we got company.

They look over to see three adults have followed them to the  
catwalk.

QUINN  
I don't remember inviting them to  
join us. Did you?

REMBRANDT  
Not me.

Three creatures watch from twenty feet away, trying to get  
up their courage to charge.

They bare teeth, make strange, guttural sounds. Quinn  
checks the timer.

QUINN  
Twenty minutes.

REMBRANDT  
What are they doing?

CONTINUED

50B CONTINUED

50B

QUINN  
Basic math.

ANGLE - CREATURES

who, after doing a little arithmetic, realize they have the advantage. They fan out and begin to move towards the sliders.

QUINN AND REMMY

QUINN  
I'll take the big one.

REMBRANDT  
They're all big.

And then the creatures charge.

Quinn decks Creature #1 with a couple of blows. Remmy strikes Creature #2, knocking it down, but gets tackled by Creature #3, who jumps on his back.

ANGLE - REMMY AND CREATURE #3

who is about to sink some sharp teeth into Remmy. Suddenly, the creature is pulled off by Quinn.

ANOTHER ANGLE

Quinn decks Creature #3 with a right cross as Remmy gets to his feet. They both run for the pipe opening and start climbing.

ANGLE - CREATURE #3

slowly opens its eyes, regains consciousness. It sits up, looks over to see the other creatures hurt, but getting up. No serious damage.

Creature #3 looks up to the crack in the world. Creature #3 moves over to the pipe. He's going to follow. He looks back at the other two creatures. They won't. They are afraid.

Creature #3 makes a dismissive sound, then starts climbing up the rope.

51 OMITTED

51

52 EXT. MEADOW - NIGHT

52 (X)

As he sticks his hand up through the vent in the earth, a hand grabs his, pulls him up.

(X)

Quinn's surprised to see the hand belongs to Keegan. More surprised to see the Sliders and Brock all being held at spear point. Quinn's appearance upsets the people even more.

KEEGAN

You wouldn't listen to me, would you? You came to the forbidden place.

CLAY

But you said this man was dead.

QUINN

Guess he was wrong.

KEEGAN

All of you who disobeyed will die.

QUINN

And you'll all die if you stay here. You must leave this place. I don't know what's out there, but you can't stay here.

KEEGAN

We can't leave the valley!

QUINN

Look, there is another city below you. What holds up your world is failing. One day, this will all fall down. The alignment of planets is making this happen.

ARTURO

Incredible.

QUINN

If you leave now, you could have a chance for a new life.

KEEGAN

Don't listen to them.

BROCK

It's true. I saw it with my own eyes.

CONTINUED

QUINN

Those creatures you hunt live underground. I think they once were like you. But they got trapped below when the Janeers relocated everyone.

Quinn looks at Brock. It's now or never. Brock summons his courage, steps out.

BROCK

We must leave. Who will come with me?

KEEGAN

Don't you understand, you will all die.

A long pause, then a woman in the group steps up to take the baby from Brock. Others step to Brock's side.

KEEGAN

I am telling you, there's nothing out there.

But others step across the line and gather about Brock. Clay, a few women and children stay with Keegan.

BROCK

(to Quinn)  
Will you come with us?

QUINN

We're going in a different direction.

Brock turns to Keegan.

BROCK

Come with us, Keegan.

KEEGAN

We do not go beyond, we do not open the earth. Those are the rules.

BROCK

Not anymore. Good-bye.

Brock shakes his head, then walks off with the others following after him. Quinn turns to the ones left, to Clay and Keegan.

CONTINUED

52 CONTINUED 2

52

QUINN

Don't you understand, your children  
will die if you stay here.

The mothers look at Keegan, still believing him, standing firm in their decision. Keegan walks away. They follow him. Wade puts her arm about a disappointed Quinn.

WADE

Can't save everyone.

QUINN

Then I guess we better look out for  
each other.

Quinn opens the vortex. Arturo and Remmy step off to the side, away from Wade and Quinn.

ARTURO

I owe you an apology, Mr. Brown. I  
should have told you. I'll tell  
Wade, too.

REMBRANDT

She's not gonna like hearing it  
anymore than I did.

ARTURO

The doctor said I can go right on  
sliding to the very end. It  
doesn't change anything, Mr. Brown.

REMBRANDT

Yes, it does.  
(with affection)  
Now I'm gonna have to be nice to  
you.

Remmy dives into the vortex. Quinn and Arturo exchange a look.

ARTURO

I'm a fortunate man, Mr. Mallory,  
to count you all as my friends.

Arturo dives into the Vortex. Wade gives Quinn a look, what did that mean?

53 EXT. WOODS - NIGHT

53(X)

Keegan and his few followers hear the vortex sounds, the light reflected in the trees.

CONTINUED

53 CONTINUED 53

KEEGAN

Wait here.

Keegan goes to investigate.

54 EXT. MEADOW 54

The vortex still open. Wade is about to dive in when she turns back to Quinn.

WADE

You never really dropped a baby,  
did you?

QUINN

(lying)  
No.

Wade nods, dives into the vortex.

QUINN

Good thing they bounce.

Quinn takes a look around, up at the planets, then dives in, too.

ANGLE - PLANETS IN THE SKY (SAME AS 004)

ANGLE - THE AIR VENT

Long shadows fall across it. A white hand appears on the edge.

Creature #3 pokes his head up, eyes adjusting to the light. His large red eyes search the landscape, waiting for night to come. And then he sees Keegan. And Keegan sees him.

WIDER ON THE TWO CREATURES

seeing each other bathed in the light of three bright objects in a darkening sky.

DISSOLVE TO (X)

55 EXT. PARK - NIGHT - AN HOUR LATER

55

Wade is crying softly. Rembrandt comforts her...

REMBRANDT

We gotta promise to keep the  
Professor's memory alive, Wade.  
Burying your feelings about him is  
probably the reason behind your  
nightmares.

WADE

Do you think the Professor knew how  
much we loved him?

Rembrandt smiles wryly...

REMBRANDT

I'm sure he did.

FADE OUT

THE END

55 EXT. PARK - MORNING

55

Wade looks up at Maggie, coming back from her reflection.  
The men are still just lumps, sleeping away.

MAGGIE  
(not meaning to be cold)  
So the Professor was dying  
anyway... This was all going on  
with him way before you got to my  
world. Rickman just ended it  
sooner, instead of later.

Wade is jolted back to reality by this.

WADE  
(indignant)  
We land on some very advanced  
worlds...  
(heartbroken)  
He could've been cured on one of  
them.

Maggie regrets her words.

MAGGIE  
I'm sorry, I didn't mean to sound  
so cold.  
(uncomfortable)  
It's just... His death is so tied  
in to my being here.

WADE  
I don't link you with that anymore.

MAGGIE  
Really? Because that's important  
to me.

WADE  
(touched)  
Really.

The two women look at each other. They still have "issues"  
in their relationship, but at least they've moved past  
something here, together.

FADE OUT

THE END